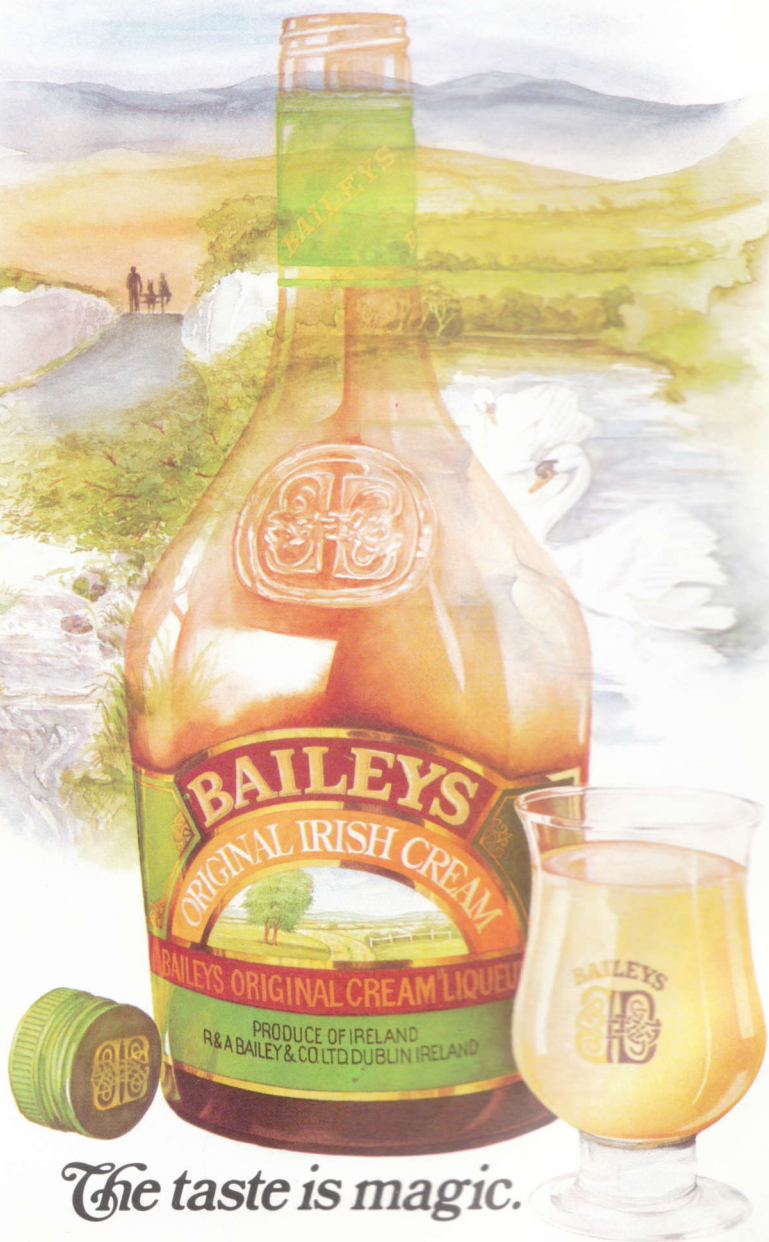


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Premiere Production of

THE WEDDING

By
A.J. POTTER

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A. J. POTTER:

The Man and his Music

Most composers make a unique contribution to the musical life of their country, but in the case of Dr. A.J. Potter his contribution stands out even in Ireland, a country renowned for its 'characters', musical and otherwise. His was one of the most colourful and forceful musical personalities in Ireland. Lasting impressions of Archie are of his sense of humour, his professionalism, his strong sense of good and evil and his absolute commitment to his art. His creative range was immense. His original works include opera, ballet, choral, symphonic and chamber music, as well as a vast collection of traditional Irish music arrangements.

Archie Potter's music has a distinctive and recognisable quality of its own. He was a master of orchestration and could write in any style or mode required of him. He understood the mechanics of musical instruments and wrote sympathetically for both instrument and performer.

While appearing to be an out-and-out extrovert he was, in reality, deeply sensitive. This contrast is exemplified in his 'Missa Brevis', a deeply-moving and spiritual composition, and the exuberant 'Overture to a Kitchen Comedy'. The 'Missa Brevis' was begun in 1936 and was completed for entry in the Festival of Britain (Northern Ireland section) competition for vocal music in 1951, which it won.

Archibald James Potter was born in Belfast in 1918, the youngest of seven children. His father was a blind piano tuner and the family fortunes fluctuated. After enduring real hardship and poverty in Belfast he went, at the age of nine, to live with an aunt and uncle on their farm in Kent.

He won a scholarship to All Saints' Choir School in Margaret Street, London, where he studied with Dr. Walter Vale. During this period, when aged fourteen, he wrote settings of 'The Violet' and 'Pippa's Song' which are still in the repertoire.

From 1933 to 1936 he was an organ scholar at Clifton College near Bristol, and from there he won a scholarship to the Royal College of Music where he studied composition with Vaughan Williams. His String Quartet won the R.C.M. Cobbett Prize for chamber music in 1938.

He had a varied and distinguished career as a soldier during the Second World War and while serving in the Indian Army in Burma he was awarded the Military Cross.

After the War he worked in West Africa for the United Africa Company before coming home to Ireland.

Following his success in the Festival of Britain competition he entered the diptych 'Rhapsody Under a High Sky' and 'Overture to a Kitchen Comedy' for the first Radio Eireann

Carolán Prize for Irish compositions in 1952. This he won, as he also did the following year with his 'Concerto da Chiesa' for piano and orchestra.

Over the next decade A.J. Potter was regularly commissioned by R.E. to arrange Irish traditional tunes for the Radio Eireann Singers and Light Orchestra and he did over one thousand of these.

During the 1950s he continued his singing career as a Vicar Choral in St. Patrick's Cathedral, Dublin, and as a freelance soloist. Between 1952 and 1955 he taught singing at the Royal Irish Academy of Music before succeeding John F. Larchet as Professor of Composition. He gained his Doctorate in Music from Dublin University in 1953.

His work with young musicians was an important part of his life. Always willing to help those who deserved help, his teaching and nationwide examining did much to chart the course of many of our professional musicians.

He presented his own radio series 'Young Students' Guide to Music' and 'Listening to Music'. He composed and arranged a great deal of music for youth bands, choirs, orchestras and brass and military bands.

He wrote for various newspapers as a critic and reviewer, although as composition increasingly took more of his time, his literary output was small in latter years.

He wrote incidental music for many films, television documentaries, radio programmes and stage plays and his music not only accompanies the subject but sheds new light on many aspects of it. Notable works include two television documentaries 'Insurrection' on the 1916 Easter Rising, and 'Rosc'. Other works won international awards, including the Prix Jean Antoine in 1968 and 1969 for incidental music to radio features, the 1972 Prague Festival award for the television incidental music



A. J. Potter

'Behind the Closed Eye'. The 1967 Munich Festival of Light Music was won by Ireland with Archie Potter's 'From Munich to Mayo'.

A television documentary on the artist Paul Henry, 'Clouds of the Irish Sky', used his 'Rhapsody Under a High Sky' (itself inspired by the paintings of Paul Henry) and 'Corrymeela' to great effect.

For the 1960 Dublin Theatre Festival he was commissioned to write music for James McKenna's play 'The Scatterin'. This marked another departure, for Archie incorporated rock music into a serious orchestral framework.

Archie's sense of humour is borne out by the titles he gave to many of his works. His suite 'A Full House of Harpers', 'Teach lán le Cruiteoirí', is scored for first, second and third small Irish harps and two double-action concert harps. In poker three of a kind plus a pair make a 'full house' — 'teach lán'.

His three principal ballets, commissioned by the Irish National Ballet Company and presented in Dublin between 1960 and 1963, 'Careless Love', 'Gamble No Gamble' and 'Cáitlín Bocht' were amongst Ireland's most significant theatrical events in the early 1960s. His series of concertos for every instrument shows off a variety of styles and sparkling orchestration, and the 'Ten Epigrams' to words by Hilaire Belloc for choir are full of parody and wit.

One of his greatest works is the 'Sinfonia "de Profundis"' written in 1968, which takes as its inspiration his thankfulness for deliverance from despair and great trouble. The symphony is not as long as other works in this form, being of five movements with a total duration of about twenty-five minutes but absolutely nothing in it is superfluous, and this increases its value to the listener with every hearing. It won a special Jacobs Award for the most significant contribution to serious

music in 1969.

'The Cornet of Horse' is a ballade for mezzo-soprano soloist, male voice choir and orchestra, written in 1974. This is another 'autobiographical' work, this time dealing with the subject of war.

Archie Potter's religious music is always fitting for its purpose and is deeply felt. Strong while sensitive; uplifting while creating an atmosphere of calm and peace. One of his greatest works in this field has already been mentioned, the 'Missa Brevis', but he also wrote settings of the new liturgical Mass; an ecumenical 'Mass for Christian Unity'; an anthem 'Clavos Cervi' for St. Patrick's Cathedral; a Magnificat and Nunc Dimittis, and numerous shorter settings of religious texts.

His first opera, 'Patrick' to a libretto by Donagh Mac Donagh, was written in 1963 for television. His second 'The Wedding', the original working title of which was 'The Emigrants', is based on a true story which he first thought of in the late 1950s as a good basis for an Irish opera. But it was not until the Arts Council awarded him a major bursary in 1978 that he began putting the story of Sadie, Jonjo, Rosie and George down on paper to his own libretto.

Archie Potter died on 5th July, 1980, but he will continue to speak through his music. He engendered respect in all who knew him and throughout his life he upheld Shakespeare's precept in 'Hamlet':—

'This above all: to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.'

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IRISH OPERA

in this century

It would have been surprising if Ireland with such a rich and long-standing tradition in both music and drama had taken little interest in opera — the art which, above all others, has fused these two sister disciplines into one. While indeed interest in and a passionate love of opera have existed in Dublin and Cork especially for well over two centuries, the quantity of operas written by Irish composers has been relatively small.

Ireland (and Britain too) suffered for a long time from the prejudice which grew up in the 18th century in both countries that serious composition was essentially a foreign art — an opinion fostered perhaps by the overwhelming and justly worshipped influence of Handel who seemed by his very presence and towering stature in these islands to have confirmed this view not merely for his own age but for generations to come.

Opera production, being a highly expensive exercise requiring active patronage and strong public appeal, suffered more perhaps than other music forms from this preconception. But, while in the serious field both Irish and English opera was little encouraged, light opera did embrace a line of distinguished Irish writers and composers. The ballad opera's first and greatest example — 'The Beggar's Opera' — though written by John Gay was inspired by Swift. Isaac Bickerstaffe and Richard Brinsley Sheridan contri-

buted a range of successes from 'Lionel and Clarissa' to 'The Duenna'.

In the last century Balfe and Wallace were among the greatest names of the *opéra comique* but significantly had to win their initial fame abroad — their music returning to inspire a late Victorian frenzy of passion and adoration as illustrated throughout the pages of James Joyce. An exile too was Victor Herbert, nephew of the picaresque novelist Samuel Lover who turned to the United States where he produced a unique and world-beating musical cocktail of German technique and Irish fantasy.

The awakening of the Irish literary revival from 1890 onwards brought about at last the emergence of truly Irish serious opera. Charles Villiers Stanford — again a partial exile but rooted strongly in Irish tradition — ranged from the comic 'Shamus O'Brien' to quite serious works such as 'The Travelling Companion' which, after decades of neglect, has been recently revived in Britain with significant critical acclaim. Stanford also had largely to find his audiences and encouragement in the sister island.

At the same time, however, the nationalist tradition gathering momentum after 1900 began, for the first time, to produce Irish Opera for audiences at home and on subjects rooted in Irish heroic saga — a reflection of what Smetana and Mussorgsky had so triumph-

antly achieved in the Slavonic world half a century earlier. The year 1910 saw the first major performance in Dublin of such a work, Prof. Robert O'Dwyer's 'Eithne'. The stormy years which followed saw a major rise in serious operatic activity. This reached a climax in 1924 when the Tailteann Games saw no less than three major Irish operas performed at the Theatre Royal, Dublin, Harold R. White's 'Shaun the Post', Molyneux Palmer's 'Sruth na Maoile' and Stanford's 'Shamus O'Brien' with formidable casts including the great tenor Joseph O'Mara.

This was the testing-point. In spite of the quality of at least two of these works ('Shaun the Post' was for a time in the repertory of the Carl Rosa Opera and RTE broadcast in 1960 a very successful radio version of the work) public interest failed. The incipient tradition was crushed for a time — possibly the roots were too fragile and too remote from the great international power house of opera to persuade the Irish people that their prejudice against native opera could be overcome.

The tradition did not vanish. It was strangely perhaps the most intensely 'Gaelic' wing of Irish culture which best continued to foster what activity there was in a genre that many considered alien.

A new composer — Eamonn Ó Gallchobhair who worked closely with the Gaelic League — first caught attention with a series of ballets in the thirties and from 1940 onwards wrote five operas ranging from comic to serious including 'Nocturne sa Chearnóig' and 'Trá na Taoide', both produced in 1950. The latter, a charming sketch of life in Regency Dublin has been broadcast by RTE and a revised version in English is due for broadcast shortly.

Again, public reaction even to the undoubted charm of some of those pieces was frigid. Perhaps to the Irish language

enthusiasts the genre seemed remote — to the non-Irish speakers it was too insular. The checkered and mixed culture of our island was again to menace an infant art so dependent on powerful and uncomplicated patronage.

The history of this public indifference certainly deterred the new generation of Irish composers — after 1960 a generation more numerous, better equipped, better encouraged, particularly by an active national broadcasting service and far more in touch with an international world. Seán O Riada had ambitions to write opera — the fate of St. Oliver Plunkett appealed to him as a subject, I recall, but in the end he settled for a form of ballad opera on the life of the peasant poet Eoghan Ruadh Ó Súilleabháin — produced at the Damer Theatre in 1960.

The perpetuation of Irish Opera on a more serious scale has rested largely with three composers — Dr. A.J. Potter, James Wilson and the writer of this article. James Wilson's 'Hunting of the Snark' (after Lewis Carroll) was performed in 1965 in the Royal Irish Academy of Music and 'Twelfth Night' (after Shakespeare) produced by Irish National Opera, made history by invading the prestigious Wexford Festival in 1969 followed by an Abbey Theatre run in 1970. It displayed an adroit blend of comic and serious which has been, all along, a particular hallmark of Irish opera and indeed of much of our drama.

The writer's own operatic efforts (after essays in operetta) began again in the tradition of earlier patronage with two operas in Irish at the Abbey Theatre — 'An-Fear a phós Balbhán' (1953 revived in 1955) and 'Iomrall Aithne' (1956). The latter's story (by the composer) — a comedy of errors in which a shopkeeper's wife disgruntled by her husband's shiftless ways is tempted to team up with a brace of burglars — drew severe comment from a certain Dublin critic who deplored the moral tone or lack



MARY SHERIDAN as Viola
in James Wilson's
'Twelfth Night' 1969/70.



BRIAN KISSANE as
Malvolio in 'Twelfth Night'

of it. A case of censorship reserved perhaps for Irish writers! I do not recall the risqué text of 'Figaro' — albeit wedded to exquisite music — ever raising the eyebrow of any Celtic scribe!

Of the writer's other operas, 'Chatterton' was produced by the French radio in 1972, 'Music Hath Mischief' was gallantly paired by the Dublin Grand Opera Society with 'Pagliacci' in 1968 and 'An Evening for Three' was broadcast and presented in the Carroll's Concerts series in 1980. Two other works, 'The Stranger' and 'Eloise and Abelard', are still awaiting a patron.

The untimely death of A.J. Potter removed one of Ireland's foremost music talents in almost every field of composition. His unique blend of high scholarship and an acute theatrical sense (an unusual combination) brought him vigorously to public notice with a succession of expert ballet scores in the fifties. In a moment of remarkable courage and foresight, the first Director-General of RTE — Edward Roth — commissioned him to write a full-length television opera for the new service. This resulted in 'Patrick' with libretto by Donagh MacDonagh — screened in 1965 which displayed Bernadette Greevy as a fine dramatic actress (in the unusual role of a Jamaican nurse) as well as a highly accomplished singer of world-class.

It was not until a year or two ago that Archie brought his undoubted dramatic gifts to the stage when he wrote 'The Wedding' to his own libretto — the work which the Irish National Opera has had the great enterprise and courage to bring to reality at the Abbey.

This week of performances will be an important staging post upon the rocky road of Irish operatic endeavour. The Irish National Opera who have already done so much for the art are well-equipped to turn back an ancient tide of indifference and inaugurate what may

be a new era of enthusiasm for a form of composition which should be truly ours and a source of pride to all our people. I feel the composer's generous and gallant spirit will be anxiously awaiting the result in the theatre wings — so too will be the generation of young composers, many of whom he taught so splendidly and on whom the survival of Irish Opera will, in the future, depend.

Gerard Victory



*The circus troupe in Smetana's 'The Bartered Bride' 1978/80.
Pat Rust, Deirdre Grier-Delaney, Brendan Cavanagh,
Pat Sheridan, Walter Harrington, Colette McGahon.*

IRISH NATIONAL OPERA

IRISH NATIONAL OPERA began operating in 1965. It was established for two reasons:

- to bring opera to provincial centres
- to give Irish singers the opportunity of undertaking major roles.

In the main, INO has presented comic opera from the established repertoire such as 'The Barber of Seville', 'The Marriage of Figaro', 'Don Pasquale',

'Cinderella' but also works such as 'Fidelio' (with the RTESO) and 'Twelfth Night' — a new opera by James Wilson presented at the Wexford Opera Festival and the Abbey Theatre. INO has performed not only in the cities but also in the smallest towns and villages throughout Ireland. It has given almost 400 performances in over 80 venues in 29 counties.



*SUZANNE MURPHY as Angelina and PATRICK RING as Ramiro
in Rossini's 'Cinderella' 1974/6.*

Irish National Opera
PREMIERE PRODUCTION

The Wedding

Cast

SADIE, the bride
ROSIE, the bridesmaid
JONJO, the groom
GEORGE, the best man
McQUAID, the bride's father
McTEEVAN, bank manager

EILEEN DONLON
MARY O'SULLIVAN
FRANK O'BRIEN
FRANK DUNNE
PETER McBRIEN
WILLIAM YOUNG

Chorus

Sopranos

The elderly relative
The bridesmaid's sister
The bride's sister
The gossip
The twins

EVELYN DOWLING
RITA HARPUR
VIRGINIA KERR
ANNE-MARIE O'SULLIVAN
MARIE-CLAIRE O'REIRDAN
NICOLA SHARKEY

Mezzo-sopranos

The young widow
The aunt
The farm girl
The bride's mother
The spinster
The farmer's wife

ANNA CALEB
DEIRDRE COOLING-NOLAN
GERALDINE DUFFY
COLETTE GRANT
DEIRDRE GRIER-DELANEY
PATRICIA HARRINGTON

There will be two intervals of 15 minutes

an opera in three acts by A. J. POTTER

Libretto by the Composer

Tenors

The publican	BRENDAN CAVANAGH
The brother	RICHARD COOPER
The gay bachelor	PATRICK RING
The strong farmer	THOMAS WILSON

Basses

The shopkeeper	JOSEPH CORBETT
The young man	RANDAL COURTNEY
The officiating dignitary	PADRAIG O'ROURKE

Barman	PATRICK RING
Waiters etc	JOE KELLY
	PAT RUST
	FRANCES CLOHESSY
	ALICE BYRNE

RADIO TELEFIS EIRE'ANN CONCERT ORCHESTRA*
Conductor: PROINNSIAS Ó DUINN*

*The Opera is set somewhere in Co. Leitrim at the turn of the
century.*

Act 1 Morning — The Reception
Act II Afternoon — The Conspiracy
Act III — The Chase
and
Dawn — The Emigrants

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For IRISH NATIONAL OPERA

Director	PADDY RYAN
Settings and Costumes	JULIET WATKINSON
Choral Director	GERALD DUFFY
Lighting	LESLIE SCOTT
Set constructed by	PETER ROSE
Metalwork	HARRY PAGE (Structural Welders)
Set painted by	EDDIE DOYLE
Wardrobe Mistress	MAEDHBH PATERSON
Wigs	JOANNA LENNOX
Costumes supplied by	WATTS, MANCHESTER
Stage Director	DERRY O'SHEA
A.S.M.s	BREDA CASHE
	PAT RUST
Repetiteurs	ERIC SWEENEY
	MICHAEL GRANT

For ABBEY THEATRE

Stage Manager	JOHN SANDFORD
Lighting Operator	MICK DOYLE
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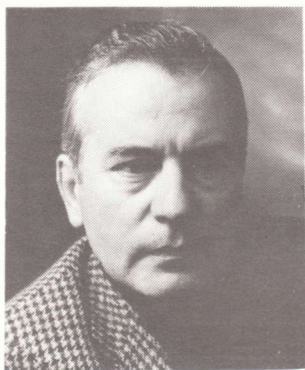


PROINNSIAS Ó DUINN was born in Dublin in 1941 and has been conducting since the age of 16.

In 1963 he was appointed Principal Conductor of the Iceland Symphony Orchestra. In 1964 he returned to Ireland to introduce and conduct the weekly programme 'Melody Fair'. Following an extensive tour of Latin America in 1966 he accepted the position of Principal Conductor and Music Director of the National Symphony Orchestra of Ecuador.

Since his return to Europe he made his London debut with the Royal Philharmonic Orchestra and is a regular guest with the BBC. After four years as Conductor/Vocal Adviser in RTE — for which he received the radio and television critics' award in 1976 — he was appointed to his present position as Principal Conductor of the RTE Concert Orchestra.

Ó Duinn, who is also Music Director of Ireland's largest choir (Our Lady's Choral Society), has given many Irish and World premieres. Also known as a composer, he is a recipient of a Fellowship from the Irish Arts Council. In 1979 he composed and conducted the soundtrack for the epic TV film 'Strumpet City'.



PADDY RYAN is a Dubliner and came to opera via straight theatre. He has regularly directed for INO since 1968, his productions being: 'Don Giovanni', 'The Barber of Seville', 'Don Pasquale', 'Cinderella', 'The Secret Marriage', 'The Marriage of Figaro', 'The Bartered Bride', 'Hansel and Gretel'. He directed the INO premiere of 'Twelfth Night' at the Wexford Opera Festival and at the Abbey Theatre, and also directed Waterford Grand Opera in 'Don Giovanni' (with INO soloists) and 'L'Elisir d'Amore'. In recent years he has worked with the DGOS for whom he has directed 'L'Elisir d'Amore'; 'The Barber of Seville'; 'Madame Butterfly'; and 'Lucia di Lammermoor' in this year's Spring Season.



JULIET WATKINSON was born in London. She became involved in set design while studying Art and English at the University of Wales, and went on to study set and costume design at the English National Opera. She designed for theatres in Birmingham and Sunderland and spent six months in Nairobi designing productions of 'Carmen' and 'The Barber of Seville' before coming to the Abbey over two years ago.

For the Peacock she has designed costumes for 'The Countess Cathleen' and settings and costumes for 'Séadna', 'Of Mice and Men', 'The Winter's Tale', 'Lig Sinn i gCathú', 'Upstarts', 'Snake Eye and the Diamond',

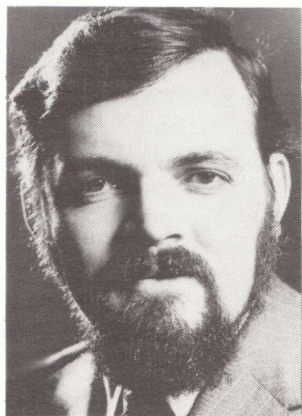
'Buried Child', and Sean McCarthy's play 'Childish Things' which toured to the Everyman Theatre in Cork. She also designed costumes for 'Dorothy' by J. Graham Reid at the Oscar and settings for 'Romeo and Juliet' which toured Hong Kong.



GERALD DUFFY has been a member of the RTE Singers since their inception and is one of the original quartet (with Tony Ó Dálaigh, Edwin FitzGibbon and Austin Gaffney) which founded INO. His roles with the company have included Almaviva, Colline ('La Boheme'), Leporello, Sir Toby Belch, Basilio and Alidoro ('Cinderella'). In recent years he has been vocal director for a number of INO productions, including 'The Secret Marriage' and 'The Bartered Bride'. He has prepared a number of concert versions of opera for the College of Music, Dublin.



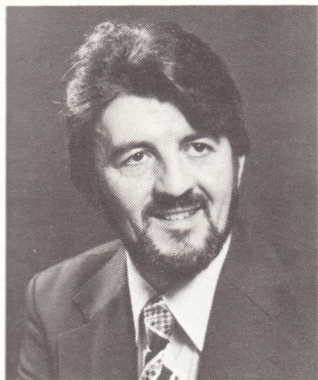
EILEEN DONLON (Soprano) was born in Dublin and studied singing there and in Belfast and London. She is one of Ireland's best known singers and has toured extensively with INO. Roles performed with the company include Clorinda in 'Cinderella' in 1974/76, Marenka in 'The Bartered Bride' in 1978/79 and Rosina in 'The Barber of Seville' in 1980/81. She was soloist with the Culwick Choral Society in the Irish premieres of David Fanshawe's 'The African Sanctus' in 1977 and Vaughan William's 'Hodie' with the RTECO in 1978. She performed the role of Lucy in Menotti's 'The Telephone' in the 1979 Carroll's Music Summer Series, was a soloist with the RTE Concert Orchestra during their Summer Concerts Series in 1978-80 and has made many radio and television broadcasts. In 1979, she sang Fatime in the highly acclaimed broadcast of Weber's 'Abu Hassan'. In March of this year she appeared at the Gaiety Theatre as Adele in 'Die Fledermaus'.



FRANK DUNNE (Tenor) is a native of Dublin. He studied singing with Frank Cowle and Veronica Dunne and was the winner of many vocal awards. He is widely known for his work in Oratorio having sung with all the major choral societies in the country. He took the title role in the Irish premiere of Monteverdi's 'Orfeo' at the 1974 Dublin Theatre Festival. This will be his fourth major role with INO. He previously sang Paolino ('Secret Marriage'); Jenik ('The Bartered Bride'); and Almaviva ('The Barber of Seville'). He has appeared in many principal roles with the DGOS. Formerly a member of the RTE Singers, he is also well known for concert and recital work and broadcasts regularly.



PETER McBRIEN (Baritone) is one of Ireland's most experienced and versatile singers, his repertoire ranging from musicals to recitals, oratorios and opera. His performances in the Prom Concert series have included Britten's 'War Requiem', Tippett's 'A Child of Our Time' and Honegger's 'St Joan'. In the 1980 20th Century Festival he was soloist in the European premiere of Elliot Carter's 'Syringa'. He is a regular guest artist with the DGOS and has won critical praise for his interpretation of Faninal ('Der Rosenkavalier'), Sharpless ('Madame Butterfly'), Schaunard ('La Boheme'), Biterolf ('Tannhauser') and many other major parts. He is a member of the RTE Singers and has made many European tours with them. He has also been a guest soloist in Italy with Our Lady's Choral Society and NICO and recently completed a concert tour of America. This is his ninth role with INO. The others have included Don Giovanni, Dandini, Count Almaviva, Figaro (Rossini) and Orsino ('Twelfth Night').



FRANK O'BRIEN (Baritone) has won many major awards in the Feis Ceoil, including Baritone Solo Gold Medals, Joseph O'Mara Cup, Oratorio and Lieder Rose Bowls. He has appeared with the Rathmines and Rathgar Musical Society and various other leading societies. He broadcasts regularly from RTE. His operatic experience is extensive. He has sung many times with the DGOS, including 'La Boheme', 'Otello' and 'Un Ballo in Maschera' in their recent Spring Season; sang Don Giovanni and Guglielmo in 'Cosi fan Tutte' in a series of concert performances at the Dublin College of Music and has played Figaro in 'The Barber of Seville' in over 30 performances for INO. Jonjo is his second role with the company.



MARY O'SULLIVAN (Mezzo-soprano) was born in Dublin and studied piano and violin from an early age at the College of Music. Later on she studied singing there and won major prizes at the College and the Dublin Feis Ceoil. She spent a year in Brussels on a scholarship at the Opera Studio of the Belgian National Opera. Among the roles she performed there were Mother Goose in 'The Rake's Progress', Bradamante in Handel's 'Alcina' and Third Lady in 'The Magic Flute'. This is her second role with INO having appeared as the Witch in 'Hansel and Gretel' in January 1979. She sang with Wexford Festival Opera for two seasons, broadcast oratorio with RTE and more recently appeared with the DGOS in 'Faust' and 'Otello'.

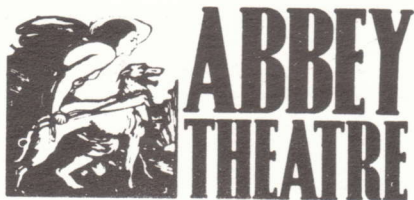


WILLIAM YOUNG (Bass-Baritone) was born in Dublin and is one of Ireland's leading bass-baritones. He is much in demand particularly in oratorio, where his performance of the roles of Christus in the Bach Passions and Mendelssohn's 'Elijah' have won critical acclaim. His repertoire is wide, ranging from the classical to contemporary composers in recital, opera and oratorio.

He appears regularly with all the leading orchestras and recently performed in the Verdi Requiem with the Liverpool P.O. Other recent engagements include successful debuts at the BBC Promenade Season and the Bruges Festival in concerts of Bach Cantatas. Last year, he toured America and also appeared at the Finlandia Hall in Helsinki.

His many operatic roles include Valentine in 'Faust', Albert in 'Werther' and Tarquinius in 'The Rape of Lucretia'. He is a frequent broadcaster with RTE and BBC on both radio and television and recently hosted his own programme for BBC television. A performance of 'Messiah' has also been recorded for Italian television. During the coming season, he will be a soloist at the opening of the National Concert Hall in Dublin.

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Shiels Centenary
THE PASSING DAY
George Shiels

20 July - 8 August
ALL IN FAVOUR SAID NO!
Bernard Farrell

13 August - 12 September
(previews 11 & 12)
SCENES FROM AN ALBUM
William Trevor

14 - 26 September
THE SHADOW OF A GUNMAN
Sean O'Casey

BOOKING
INFORMATION
Box Office hours 10.30 am
— 8 pm daily except
Sundays. Box Office
recorded information
service 787179, 24 hrs.
TELEPHONE BOOKINGS
Advance telephone
bookings accepted on
condition that
tickets are collected at
latest one day in advance.
Tel: 744505
BOOKING ALSO AT:
Switzers, Brown Thomas,
Books Unlimited, Donagh-
mede Shopping Centre,
Superquinn — Sutton,
Student Facilities at
Belfield and Trinity SRC
offices.
BOOKING FACILITIES
FOR GUESTS AT:
Shelbourne, Jurys, Blooms,
Royal, Dublin, Gresham
and Berkeley Court Hotels.
POSTAL BOOKING
Send s.a.e. for return
together with remittance
payable to National
Theatre Society Ltd.,
and give alternative dates.
PRICES

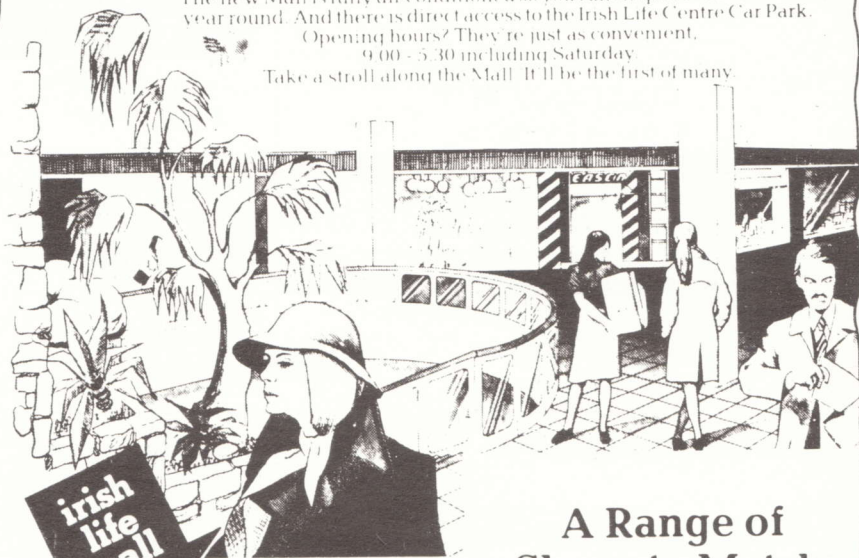
Take a stroll along The Mall

The new Irish Life Mall in the Irish Life Centre, Talbot Street. It brings a very welcome change to downtown Dublin shopping. Because it's designed with space to spare. So now you can stroll at your own pace in a most pleasant, relaxed atmosphere. The new Mall is fully air-conditioned so you can shop in comfort all the year round. And there is direct access to the Irish Life Centre Car Park.

Opening hours? They're just as convenient.

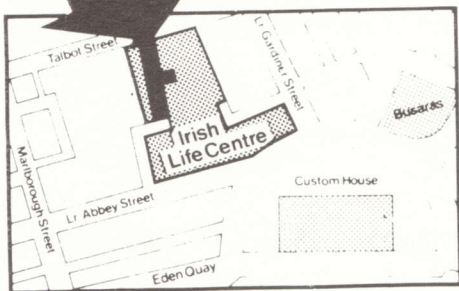
9.00 - 5.30 including Saturday.

Take a stroll along the Mall. It'll be the first of many.



A Range of Shops to Match

Abby Jewellers, Chicago,
Class One Florists,
Easons, Gaywear,
Hubbard's Cupboard,
Jonathan's Restaurant,
Light & Shade,
Michael H Fashions,
Sasha, Tyler's, Winstons.



City shopping as it should be

irish life mall

Irish Life Centre, Talbot Street, Dublin

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Up to 50% children's
reductions**



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